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Studies in English Classics Series

CARLYLE'S ESSAY ON BURNS
AND
MACAULAY'S LIFE OF JOHNSON

BY

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BROOKLYN, NEW YORK

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CARLYLE'S ESSAY ON BURNS

The Essay

Webster defines the essay as "a literary composition, analytical or interpretative in nature, dealing with its subject from a more or less limited or personal standpoint, and permitting a considerable freedom of style and method." In a word, as the term implies, it is an attempt, as opposed to a treatise. The field may be roughly grouped into the formal and the informal. Dawson gives the following classification:

Classical Essay (Milton, Johnson, Burke; a classical tone of treatment).

Letter Essay (the Junius Letters, some of the Spectator Papers; the essay in letter form).

Light or Familiar (Lamb, Steele, Thackeray; a confidential tone).

Impassioned Prose (Milton, Burke; rising to the oratorical).

Biographical and Critical (Macaulay, Carlyle; study of the life and work of the subject).

Short Story Essay (Goldsmith's "Beau Tibbs," some of the "Spectator Papers," Lamb's "Origin of the Roast Pig.")

The essay on Burns is often called a sermon on life rather than a criticism of literature because it is so suffused with Carlyle's philosophy. Its faults are incoherent

sentences and paragraph structure, bad organization (as indicated by the numerous repetitions and digressions), and lack of judgment (opinion of Keats, Byron, Cooper, Gray, etc.). Its enduring qualities are vividness, energy, and universality.

The Occasion of the Essay on Burns

The Essay, which was written at Craigenputtock, fifteen miles from Dumfries, in a farmhouse amidst the dreary moorland, appeared in the "Edinburgh Review" in December, 1828, as a review of Lockhart's "Life of Burns." As was customary of reviews in those days, the author quickly dismisses the book to be "reviewed" and proceeds with his own ideas on the subject. In doing so, he has profoundly influenced not only our conception of Burns, but of biography and criticism as well.

THE LIFE OF CARLYLE

Carlyle was born at Ecclefechan, Scotland, December 4, 1795. Father a mason; of sterling worth and of undeveloped capacities. Mother deeply religious; could not write until she taught herself, late in life. In 1809 he was sent to Edinburgh University, at great sacrifice to the family, to prepare for the ministry. Interested in scarcely any subject but mathematics (as contrasted with Macaulay; see below). After a period of unsuccessful teaching he took up the study of law, supporting himself by writing, translating and tutoring. His "Life of Schiller" (1825) brought forth a letter of commendation from Goethe, whom Carlyle greatly admired. Married

Jane Welsh, a descendant of John Knox (1826); her devotion and diplomacy helped him through his fits of despondency and dyspepsia, though he was never really well. Compelled to retire, for financial reasons, to Craigenputtock, a small estate belonging to his wife, near Dumfries, where he lived for seven years. Wrote a series of essays on German authors, reprinted with other essays in 1838 as "Miscellanies." During this period he also wrote "Sartor Resartus" (The Tailor Re-tailored), a fictitious review of a German philosophy on the institutions and conventions of human life—that is, clothes. A failure in England, but very successful in America, largely because of Emerson. His essays on the eighteenth century French philosophers led to the "French Revolution" (completed in 1838 in London after the original manuscript had been accidentally destroyed by his friend Mills); poorly paid for his superhuman labors. Lectured on German literature and on "Heroes and Hero Worship" with more success. Wrote "Past and Present" in 1843 and "Oliver Cromwell's Letters and Speeches" in 1845 (his greatest work, according to Taine). His biography of Sterling, the poet, in 1851 has been called "the best biography of its size in the language." (Macaulay considers Boswell's "Johnson" the greatest.) After thirteen years of research he completed the largest of his works, "The History of Frederick the Great" (1858). Chosen lord rector of Edinburgh University. While delivering an address there, his wife died. Grief and sickness made the remaining fifteen years of his life a series of tortures. He died at Chelsea, February 5, 1881. His works may be classified as critical ("Essay on Burns"),

historical ("French Revolution"), and ethical ("Chartism"). His character as exemplified in his philosophy may be summed up in three words: Duty, Obedience, Sincerity.

Carlyle's Character

"Next to Dr. Johnson there is no other figure that stands out in English literature with such distinctness and virility. In mere Titanic mass Carlyle bulks far larger than the old dictator of eighteenth century letters. . . . He is by far the greatest man of letters of the nineteenth century, the most interesting, noble, and impressive; and as a spiritual and moral force, there is no other writer who has touched his times so deeply, or deserves more honorable memory."—Dawson: "Makers of English Prose." (Carlyle's contemporaries were: Tennyson, Browning, Macaulay, Ruskin, Thackeray, Dickens, Eliot.)

Outline of the Essay on Burns

(Numbers in parentheses refer to paragraphs.)

I. Introduction (1-6).

- A.* Neglect of genius, with posthumous compensation.
- B.* Biographies.

- 1. Dr. Currie's criticism (3).
- 2. Mr. Walker's criticism (3).
- 3. Mr. Lockhart's criticism (2, 4).

C. Characteristics of a good biography (5).

- 1. What and how produced was the effect of society on him?
- 2. What and how produced was his effect on society?

II. Body.

A. Summary of Burns's career (6).

1. Obstacles of his age.
2. Obstacles in himself (7).

B. Burns as a poet (his rank and influence).

C. Burns the man (8).

1. A tragic life (Napoleon and Sir Hudson Lowe).
2. His sympathy.
3. His behavior among men (9).

D. The poetry of Burns.

1. His sincerity (as contrasted with Byron) (11).
2. His sincerity (as contrasted with his prose) (11-13).
3. Choice of subjects (14).
4. His sterling worth (18).
 - a. Gentleness, earnestness, pity, force ("Winter Night," "Auld Brig," "Scotch Drink") (19).
 - b. His clearness of sight as compared with that of Homer, Richardson, Defoe.
5. Vigor of his strictly intellectual perceptions (21) illustrated by his letters (23).
6. His affection (24).
7. His indignation ("inverted love"—"Dweller in Yon Dungeon Dark," "Scots Wha Hae wi' Wallace Bled," "Macpherson's Farewell") (26).
8. His humor (29).

- a. "Tam o' Shanter" and "The Jolly Beggars."

E. His Rank in Literature.

- 1. Discussion of some of his poems.
 - a. His closeness to Nature in "Address to the Mouse," "The Farmer's Mare," "Elegy on Poor Mailie" (rhymed eloquence, pathos and sense) (29).
 - b. "The Jolly Beggars" (a flood of liquid harmony) (31)
- 2. The Songs of Burns (32).
 - a. Definition of a song (33).
 - b. Estimate of Burns's Songs (the best that Britain has yet produced).
 - 1. Their harmony.
 - 2. Their characteristics (as contrasted with those of Shakespeare).
 - 3. Subjects: "Willie Brew'd a Peck o' Maut," "Mary in Heaven," "Auld Lang Syne," "Duncan Gray," "Scots Wha Hae wi' Wallace Bled."
- 3. Résumé of the history of Scotch literature (36).
 - a. The early writers.
 - b. French influence.
 - c. Scott's influence (37).
 - d. Climax of patriotism in Burns.

F. The life of Burns (38).

- 1. His youth (not youth and manhood, but only youth) (39).

- a. Lack of aim.
 - b. False ideas of the world (39).
 - c. Failure to reconcile himself with Necessity.
 - d. Influence of his home (40).
 - e. Religious quarrels (43).
 - 2. His trip to Edinburgh (45).
 - a. Opinions of Lockhart and Scott (47-51).
 - b. Effects of the trip (52-53).
 - 3. The crisis.
 - a. The three gates of deliverance (61).
- G. *Lessons from the life of Burns* (62)
- 1. Blame not with the world.
 - a. Inadequacy of friendship (63).
 - 2. The fault in himself (65-72).
 - a. His lack of unity in his purposes.
 - b. His lack of religion.
 - c. Contrast of his poverty with that of Locke, Milton, and Cervantes (64).
 - 3. Comparison with Byron (73).
 - a. Both had messages to deliver.
 - b. Both adulated and then persecuted.
 - c. Both divided their aims.

III. Conclusion.

- A. Less worthy of blame than of pity and wonder.
- B. The injustice of the world's judgments.
 - 1. The ship's condition irrespective of the voyage.
- C. Burns's position in literature (as compared with the Shakespeare's and Milton's (75)).

SYNOPSIS OF THE ESSAY ON BURNS

(Carlyle has himself provided us with a summary which shows how weakly organized the Essay is. Many of the following topics may be used for paragraph work, *e.g.*, "Every genius is an impossibility till he appears.")

Our grand maxim of supply and demand. Living misery and posthumous glory. The character of Burns a theme that cannot easily become exhausted. His Biographers. Perfection in Biography.—Burns one of the most considerable British men of the eighteenth century: an age the most prosaic Britain has yet seen. His hard and most disadvantageous conditions. Not merely as a Poet, but as a Man, that he chiefly interests and affects us. His life a deeper tragedy than any brawling Napoleon's. His heart, erring and at length broken, full of inborn riches, of love to all living and lifeless things. The Peasant Poet bears himself among the low, with whom his lot is cast, like a King in exile.

His Writings but a poor mutilated fraction of what was in him, yet of a quality enduring as the English tongue. He wrote, not from hearsay, but from sight and actual experience. This, easy as it looks, the fundamental difficulty which all poets have to strive with. Byron, heartily as he detested insincerity, far enough from faultless. No poet of Burns's susceptibility from first to last so totally free from affectation. Some of his Letters, however, by no means deserve this praise. His singular power of making all subjects, even the most homely, interesting. Wherever there is a sky above him,

and a world around him, the poet is in his place. Every genius is an impossibility till he appears.

Burns's rugged earnest truth, yet tenderness and sweet native grace. His clear, graphic "descriptive touches" and piercing emphasis of thought. Professor Stewart's testimony to Burns's intellectual vigor. A deeper insight than any "doctrine of association." In the Poetry of Burns keenness of insight keeps pace with keenness of feeling. Loving Indignation and *good Hatred*: "Scots wha hae"; "Macpherson's Farewell": Sunny buoyant floods of Humor.

Imperfections of Burns's poetry: "Tam o' Shanter," not a true poem so much as a piece of sparkling rhetoric: The "Jolly Beggars," the most complete and perfect as a poetical composition. His Songs the most truly inspired and most deeply felt of all his poems. His influence on the hearts and literature of his country: Literary patriotism.

Burns's acted Works even more interesting than his written ones; and these, too, alas, but a fragment: His passionate youth never passed into clear and steadfast manhood. The only true happiness of a man: Often it is the greatest minds that are latest in obtaining it: Burns and Byron. Burns's hard-worked, yet happy boyhood: His estimable parents. Early dissipations. In Necessity and Obedience a man should find his highest Freedom.

Religious quarrels and skepticisms. Faithlessness: Exile and blackest desperation. Invited to Edinburgh: A Napoleon among the crowned sovereigns of Literature. Sir Walter Scott's reminiscence of an interview with Burns. Burns's calm, manly bearing amongst the Edin-

burgh aristocracy. His bitter feeling of his own indigence. By the great he is treated in the customary fashion; and each party goes his several way.

What Burns was next to do, or to avoid: His Excise-and-Farm scheme not an unreasonable one: No failure of external means, but of internal, that overtook Burns. Good beginnings. Patrons of genius and picturesque tourists: Their moral rottenness, by which he became infected, gradually eat out the heart of his life. Meteors of French Politics rise before him, but they are not *his* stars. Calumny is busy with him. The little great-folk of Dumfries: Burns's desolation. In his destitution and degradation one act of self-devotedness still open to him: Not as a hired soldier, but as a patriot, would he strive for the glory of his country. The crisis of his life: Death.

Little effectual help could perhaps have been rendered to Burns: Patronage twice cursed: Many a poet has been poorer, none prouder. And yet much might have been done to have made his humble atmosphere more genial. Little Babylons and Babylonians: Let us go and *do otherwise*. The market-price of Wisdom. Not in the power of *any* mere external circumstances to ruin the mind of a man. The errors of Burns to be mourned over, rather than blamed. The great want of his life was the great want of his age, a true faith in Religion and a singleness and unselfishness of aim.

Poetry, as Burns could and ought to have followed it, is but another form of Wisdom, of Religion. For his culture as a Poet, poverty and much suffering for a season were absolutely advantageous. To divide his hours

between poetry and rich men's banquets an ill-starred attempt. Byron, rich in wordly means and honors, no whit happier than Burns in his poverty and worldly degradation: They had a message from on High to deliver, which could leave them no rest while it remained unaccomplished. Death and the rest of the grave: A stern moral, *twice* told us in our own time. The world habitually unjust in its judgments of such men. With men of right feeling anywhere, there will be no need to plead for Burns: In pitying admiration he lies enshrined in all our hearts.

STUDY OF CARLYLE'S STYLE

I. *Apostrophe, Exclamation, Interrogation.*

"Much of his peculiar manner is made up of the special figures of interroga~~tion~~, exclamati~~n~~, and apostrophe. . . . Interrogation is a large element in his mannerism. . . . Exclamation occurs in every mood. . . . The apostrophizing habit is perhaps the greatest notability of his mannerism."—*Minto*.

Illustration:

"While the Shakespeares and Miltons roll on like mighty rivers through the country of Thought, bearing fleets of traffickers and assiduous pearl-fishers on their waves; this little Valclusa Fountain will also arrest our eye: for this also is of Nature's own and most cunning workmanship, bursts from the depths of the earth, with a full gushing torrent, into the light of day; and often will the traveler turn aside to drink of its clear waters, and muse among its rocks and pines!"

(Note that the above illustrates not only Apostrophe, but Personification, Incoherence—what is the subject of *bursts*? Characterization—how does it sum up Burns's life and works?—Dramatic Power, etc. Quote other passages from the Essay in illustration of the following:)

II. *Verbal Eccentricities.*

"Carlyle's vocabulary is made up of long compounds in the German style, of unusual forms, of comparatives and superlatives of his own invention."—*Scherer*.

III. *Incoherence.*

"He leaps in unimpeded jerks from one end of the field of ideas to the other; he confounds all styles, jumbles all forms, heaps together Pagan allusions, Bible reminiscences, German abstractions, technical terms, poetry, slang, mathematics, physiology, archaic words, neologisms. There is nothing he does not tear down and ravage."—*Taine*.

"Mr. Carlyle's resolution to convey his meaning at all hazards makes him seize the most effectual and sudden words, in spite of usage and fashionable tastes; and therefore, when he can get a brighter tint, a more expressive form, by means of some strange—we must call it—Carlylism; English, Scotch, German, Greek, Latin, French, technical slang, American or lunar, or altogether super-lunar, and drawn from the eternal Nowhere, he uses it with a courage which might blast an academy of lexicographers into a Hades void even of vocables."—*Sterling*.

IV. Imagery.

"He cannot be contented with a single expression; he employs figures at every step; he embodies all his ideas; he must touch forms."—*Taine*.

"In describing the language of these books you are forced to fall back upon the author's resource of metaphor and to say that it is now like the gleaming of swords, now like the rustle and glance of jeweled garments, now terrible as lightning, now tender as the dew, now firm, close, rapid as the tread of armed men, now wildly and grandly vague as the voice of forests or the moaning of the sea."—*Bayne*.

V. Ridicule, Sarcasm.

"No man ever poured out such withering scorn upon his contemporaries."—*Burroughs*.

"His talks often remind you of what was said of Johnson: 'If his pistol missed fire, he would knock you down with his butt-end.'"—*Emerson*.

VI. Characterization.

"He sees history, as it were, by flashes of lightning. A single scene, whether a landscape of an interior, a single figure in a wild mob of men, whatever may be snatched by the eye in that moment of intense illumination, is minutely photographed upon the memory. Every tree and stone, almost every blade of grass, every article of furniture in a room, the attitude or expression, nay, the very buttons and shoe-strings of a principal figure, the gestures of momentary passion in a wild throng—everything leaps into vision under that glare with a painful distinctness that leaves the retina quivering."—*Lowell*.

VII. Earnestness.

"His soul is full of earnestness, and nearly every line of his writings bears the strong impress of his spirit and the stamp of 'I believe' upon it."—*Davey*.

"Carlyle preaches the dignity of labor, the necessity of righteousness, the love of veracity, the hatred of shams."—*M. Arnold*.

VIII. Humor.

"A rough, rugged, vehement spirit is in him, as well as a hearty humor, which ever and anon breaks out, sporting with the foibles, fancies, and manners of the age."—*Davey*.

IX. Despair.

"By degrees the humorous element in his nature gains ground, till it overmasters all the rest. Becoming always more boisterous and obtrusive, it ends at last, as such humor must, in cynicism."—*Lowell*.

"It was his own glory that he never flinched; that his despair only nerved him to work the harder; the thicker the gloom, the more his light shone."—*Burroughs*.

X. Hero Worship.

"Carlyle was, as everybody knows, a hero worshiper. . . . He is never himself until he has discovered or invented a hero."—*Birrell*.

"How he loves all the battling, struggling heroic souls!"—*Burroughs*.

XI. Dramatic Power.

"Such living conceptions of character we find nowhere else in prose."—*Lowell*.

"Carlyle's *French Revolution* is no mere record, but a great drama passing before our eyes."—*Mrs. Oliphant.*

XII. *Pathos.*

"Carlyle's writings are not without gleams of pathos all the more touching from the surrounding ruggedness."—*Minto.*

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BIOGRAPHY OF BURNS

Robert Burns was born at Ayr, January 25, 1759. Father a gardener; made every effort to give his sons the best possible education. Mother, from whom he is said to have inherited his remarkable lyrical gifts, early taught him all the local ballads and legends. At nine his only schooling was his father and the home library. Read the Bible and collections of poems while driving the cart or the plow. At twenty-three he made an unsuccessful venture in the flax-dressing business. His partner cheated him, the shop burned down, and he took to dissipation. In 1785 he wrote "The Cotter's Saturday Night" and sev-

eral other poems, including satires on the "Auld Licht," or strictly Calvinistic church. The following year he became involved in love affairs with Jean Armour and Mary Campbell (immortalized in "Highland Mary"), and was about to sail for Jamaica, when the success of his first volume prompted him to visit Edinburgh, where he was lionized. After a tour of the Highlands, he returned to the Scotch capital and carried on a correspondence with Mrs. M'Lehose ("Clarinda"). In the spring, he rented a farm at Ellisland, was married to Jean Armour, and took up the excise service. Here between watching smugglers and keeping track of the liquor trade, he managed to write "Tam o' Shanter" and contributed to Johnson's "Musical Museum." Moved to Dumfries (1791), fell into debt, was involved in political troubles (almost losing his excise position), and plunged into excesses. Died July 21, 1796, at the age of thirty-eight. To-day Carlyle's picture of Burns's sad life is accepted as just.

Mr. Walker thus describes his appearance: "His person, though strong and well-knit, was much superior to what might be expected in a plowman, was still rather coarse in its outline. His stature, from want of sitting up, appeared to be only of the middle size, but was rather above it. His motions were firm and decided, and though without any pretensions to grace, were at the same time so free from clownish restraint as to show that he had not always been confined to the society of his profession. His countenance was not of that elegant cast which is most frequent among the upper ranks, but it was manly and intelligent, and marked by a thoughtful gravity which shaded at times into sternness. In his

large dark eye the most striking index of his genius resided. It was full of mind, and would have been singularly expressive under the management of one who could employ it with more art for the purpose of expression. He was plainly but properly dressed in a style midway between the holiday costume of a farmer and that of the company with which he now associated. His black hair, without powder, at a time when it was generally worn, was tied behind, and spread upon his forehead." (Note: Compare this quotation with Carlyle's verdict on Walker's biography.)

SYNOPSIS OF REPRESENTATIVE POEMS

"*Man Was Made to Mourn*" (1784). The oft repeated dirge of an aged seer who pictures to the young poet the miseries of mankind—youthful follies, the inequalities of the world, the injustice whereby "man's inhumanity to man makes countless thousands mourn."

"*To a Mouse*" (1785). This was written just after he had turned up a field mouse with the plow. He addresses the tiny creature in terms of kindliest sympathy, referring to himself as "thy poor earth-born companion an' fellow mortal." The little catastrophe proves again that "the best laid schemes o' mice and men gang aft agley." In closing, he bitterly remarks that the mouse has only the present to worry about, while he fears to look to the past or the future.

"*The Cotter's Saturday Night*" (1785). A faithful picture of the poet's own home. A notable poem in the history of Romanticism. How does it break with classic

traditions? Imitated by Whittier in "Snowbound." The father comes home with a sage word of advice for all; Jenny's lover appears; the older brothers and sisters take their places at the table; the Bible is read after supper; then follow prayers and hymns; and at length the breaking up for the night. How does the poem suggest Goldsmith's "Deserted Village"?

"*To a Louse*" (1786). Laments the inappropriateness of having such a creature on a lady's hat and concludes with the famous lines:

O wad some Pow'r the giftie gie us
To see ourselves as others see us!

"*To a Mountain Daisy*" (on turning one down with the plow in April, 1786). Greatly admired by Carlyle. Applies the lesson of the uprooted flower to betrayed innocence and to the simple bard unable to cope with the world (Burns's own situation).

"*Auld Lang Syne*." An immortal tribute to friendship. Contrast this with Carlyle's view of friendship.

"*For A' That and A' That*." A fervent plea for democracy that may be summed up in the well-known lines:

The rank is but the guinea's stamp,
The man's the gowd for a' that!

"*Tam o' Shanter*." His first and only effort at telling a story. Tam, after a wild night of revels, is riding home through the storm when he comes upon a weird meeting of the witches headed by Old Nick. They give chase, and before he can get across the bridge (which accord-

ing to superstitious belief they could not cross), they pulled off his Maggie's tail—a grim warning to Tam to heed his wife's advice in the future. In this poem occurs the famous lines:

But pleasures are like puppies spread—
You seize the flower, its bloom is shed;
Or like the snowfall in the river—
A moment white—then gone forever.

Many of his best songs, like beautiful bubbles which vanish at a touch, cannot be expressed in prose. "To Mary in Heaven," "Sweet Afton," "My Highland Lassie," and "Highland Mary" are exquisite love lyrics, too familiar and too poetical for paraphrasing. They are all written about Mary Campbell, a servant in his landlord's house. He exchanged Bibles with her "by the winding Ayr" in May, 1786, as a mutual pledge of marriage. She died the following autumn. The incident is perpetuated in the monument to Burns at Alloway by two small Bibles with the lovers' names inscribed.

Of his songs Emerson says: "Robert Burns, the poet of the middle class, represents in the mind of men to-day that great uprising of the middle class against the armed and privileged minorities, that uprising which worked politically in the American and French Revolutions—and which, not in governments so much as in education and social order, has changed the face of the world—the Confession of Augsburg, the Declaration of Independence, the French Rights of Man, and the 'Marseillaise' are not more weighty documents in the history of freedom than the songs of Burns."

STUDY OF BURNS'S STYLE

(Note mnemonic in letter "S.")

I. Sublimity.

"In his abasement, in his extreme need, he forgets not for a moment the majesty of poetry and manhood."—*Carlyle*.

"Repeatedly, in Burns's poems, we find touches of what the poet himself so finely calls 'the pathos and sublime of human life.' "—*Hazlitt*.

Illustration:

By oppression's woes and pains!
 By your sons in servile chains!
 We will drain our dearest veins,
 But they shall be free!
 Lay the proud usurpers low!
 Tyrants fall in every foe!
 Liberty's in every blow!
 Let us do or die!

—“*Scots Wha Hae.*”

(With the aid of Carlyle's references in the Essay, select your illustrations of the following characteristics.)

II. Sportiveness.

"Everywhere, indeed, in his sunny moods, a full buoyant flood of mirth rolls through the mind of Burns; he rises to the high and stoops to the low, and is brother and playmate to all caricature; for this is drollery rather than humor; but a more tender sportiveness dwells in him, and comes forth, here and there, in evanescent

and beautiful touches, as in his Address 'To the Mouse,' or the 'Farmer's Mare,' or in his 'Elegy on Poor Mailie.'”—*Carlyle*.

"Such a collection of humorous lyrics is not to be paralleled in the English language."—*Scott*.

III. *Sketching Power, Picturesqueness.*

"No poet of any age or nation is more graphic than Burns: the characteristic features disclose themselves to him at a glance. Three lines from his hand and we have a likeness."—*Carlyle*.

"The dialect of Burns was fitted to deal with any subject; and whether it was a stormy night, a shepherd's collie, a sheep struggling in the snow, the conduct of cowardly soldiers in the field, the gait and cogitations of a drunken man, or only a village cock-crow in the morning, he could find language to give it freshness, body, and relief."—*Stevenson*.

IV. *Sensuality, Coarseness.*

"The poems and even some of the songs of Burns are not free from grossness. In 'The Jolly Beggars' the materials are so coarse and the sentiment so gross as to make it offensive."—*Shairp*.

"The leading vice in Burns's character, and the cardinal deformity, indeed, of all his productions, was his contempt, or affectation of contempt, for prudence, decency, and regularity."—*Jeffrey*.

V. *Scorn, Indignation.*

"Of all the verses which indignation makes, Burns has given us among the best that were ever given."—*Carlyle*.

"The vigor of his satire, the severity of illustration with which his fancy instantly supplied him, bore down all retort."—*Scott*.

VI. *Sentiment.*

"What warm, all-comprehending fellow-feeling; what trustful, boundless love; what generous exaggeration of the object loved!"—*Carlyle*.

VII. *Sympathy.*

"He has a resonance in his bosom for every note of human feeling; the high and the low, the sad, the ludicrous, the joyful, are welcome in their turns to his lightly-moved and all-conceiving spirit."—*Carlyle*.

"Of his songs one main characteristic is that their subjects, the substance they lay hold of, belongs to what is most permanent in humanity—those primary affections, those permanent relations of life which cannot change while man's nature remains what it is."—*Shairp*.

VIII. *Scottism, Patriotism.*

"In no heart did the love of country burn with a warmer glow than in that of Burns. 'A tide of Scottish prejudice,' as he modestly calls this deep and generous feeling, 'had been poured along' his veins; and he felt that it would boil there until the flood-gates 'shut in eternal rest.'"—*Carlyle*.

"Burns is a true Scotchman—the flavor of the soil can be tasted in everything he wrote."—*Emerson*.

IX. *Spirit, Vigor.*

"Observe with what a fierce, prompt force he grasps his subject, be it what it may! Of the strength, the

piercing emphasis with which he thought, his emphasis of expression may give a humble but a readiest proof."—*Carlyle.*

"The fire and fervor without which lyrical poetry is scarce worthy of the name, Burns possessed in a high degree."—*Blackie.*

X. *Sadness, Pathos.*

"Tears lie in him, and consuming fire, as lightning lurks in the drops of the summer cloud. How his heart flows out in sympathy over universal nature, and in her bleakest provinces discerns a beauty and a meaning!"—*Carlyle.*

"The exquisite description of "The Cotter's Saturday Night" affords perhaps the finest example of this, the finest sort of pathos. . . . The charm of the fine lines written on turning up a mouse's nest with the plow will also be found to consist in the simple tenderness of delineation."—*Jeffrey.*

XI. *Sincerity, Naturalness.*

"The chief excellence of Burns is his sincerity and indisputable air of truth."—*Carlyle.*

"At last, after so many years, we escape from measured declamation, we hear a man's voice."—*Taine.*

Summary

"The memory of Burns—every man's, every boy's, and girl's head carries snatches of his songs, and they say them by heart, and, what is strangest of all, never learned them from a book, but from mouth to mouth. The wind whispers them, the birds whistle them, the corn, barley,

and bulrushes hoarsely rustle them. . . . They are the property and solace of mankind."—*Emerson*.

"The most absolute and sovereign lyrist of the eighteenth century. . . . He reached a clarity and simplicity of diction unmatched by any one before his time save Shakespeare; and he also attained to that choicest gift of the greatest poets, the power to give to elemental and universal ideas a form of lasting beauty."—*Schelling*.

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QUESTIONS (Regents, College Entrance, Etc.)

1. Contrast the outer with the inner tragedies of Burns's life as presented by Carlyle, and show how each of these affected the other.
2. Show what conditions in Burns's life and character were unfavorable to his success, and what were the real reasons for his failure.
3. State reasons that Carlyle gives for calling Burns a "true poet-soul." Name some of Burns's poems that you have read that support Carlyle's assertions.
4. Carlyle says: "The excellence of Burns is, indeed, among the rarest, whether in poetry or prose; but, at the same time, it is plain and easily recognized: his sincerity, his indisputable air of truth." State the reasons Carlyle gives for this truth and sincerity in Burns's works.
5. What qualities essential to all good poetry does Carlyle find

in the poetry of Burns? Show how these same qualities appear in any poem with which you are familiar.

6. To what extent may we regard Burns's life a failure? Where, according to Carlyle, does the blame for Burns's failure lie?

7. What, as far as you can learn from the "Essay on Burns," does Carlyle consider to be (1) the qualities of all good poetry, (2) the characteristics of the great poet.

8. Carlyle says that for the poet "the ideal world is not remote from the actual, but under it and within it." How does he apply this truth to the poetry of Burns?

9. Write a composition on Burns's life in Edinburgh in which you make clear the circumstances of his going, the way in which he conducted himself while there and the effect his life there had upon him.

10. Carlyle says: "Burns did much, if we consider where and how." Explain just what Carlyle means by this.

11. "Through life he (Burns) enacted a tragedy, and one of the deepest." Comment on the foregoing.

12. Develop this statement into a paragraph: "It is on his songs, as we believe, that Burns's chief influence as an author will ultimately be found to depend."

13. Write on the qualities of Burns as a poet, illustrated by quotations or by references to his poems, or on how Carlyle's "Essay on Burns" illustrates his idea of a biography.

14. To what cause or causes does Carlyle ascribe the tragedy of Burns's life?

15. Develop: "To the ill-starred Burns was given the power of making man's life more venerable, but that of wisely guiding his own was not given."

16. With regard to opportunities for education and a great cause to champion, state **what** would probably have been Burns's experience had he lived to-day in the United States.

17. Show how Burns's poems reflect his own life and character.

18. Point out the similarities in the lives of Carlyle and Burns.

19. Explain Carlyle's statement about man's attitude towards Necessity.

20. What effects did early environment and education have upon Burns?
21. Discuss Carlyle's relations with Jane Welsh.
22. What was Carlyle's influence on his age? What influence did the Essay have? How is it unjust?
23. Compare Carlyle and Burns; Carlyle and Johnson.
24. Show the resemblances and differences between Carlyle and Burns.
25. From the Essay find examples of: irony, sarcasm, metaphor, rhetorical question, reference to history and to literature.
26. Why is no man a hero to his valet? Apply to the present.
27. What are the rules of the song?
28. What lessons of patriotism and duty can be learned from the Essay?
29. "Three lines from his hand, and we have a likeness." Find in Burns's poems an illustration of this. How does the statement suit Carlyle?
30. How does Carlyle excuse Burns's failures and lapses from morality?
31. What was the peculiar character of Burns's manhood? (38-40).
32. What is Carlyle's argument against the necessity of "sowing wild oats"? (42).
33. What impression did Burns make on Scott? (47-51.)
34. What does Carlyle mean by "Necessity"? (11, 12.)
35. How and why were Burns's materials new? (6.)
36. What American poet resembles Burns, and in what respects?
37. What is Burns's relation to the Romantic Movement?
38. Explain the following references: "Rose-colored novels and iron-mailed epics," "from Dan to Beersheba," "Valclusa fountain," "Sir Hudson Lowe."
39. Give a classification of Carlyle's writings.
40. Why is Carlyle called "the Censor of His Age"? Give instances from the Essay of his injustice and intolerance.

MACAULAY'S "LIFE OF JOHNSON"**The Essay**

Biographical (see under Carlyle). "Macaulay's essay on Johnson is in itself an almost perfect example both of the greatness and the limitations of his power; it displays his unrivaled faculty for the collection of details, and equally his all but total lack of insight. He sees Johnson, as he sees all the personages he describes, entirely from the outside. He categories all his peculiarities, his slovenly disorder, his boorishness, his voracity, his oddities of speech and gesture, his superstitions, his humorous petulances, his grotesque absurdities, and thinks he has painted the man. He never once recognizes the grandeur of that spirit which is concealed beneath this uncouth exterior. We must go to Carlyle for that vision. Carlyle paints a portrait which lives, Macaulay constructs an elaborate mosaic. Any historical personage, even the humblest, who has once been bathed in the searching light of Carlyle's imagination is henceforth known to us and is instinct with vitality. But the most we learn from Macaulay is how such a person dressed his hair, ate his dinner, or treated his wife. Carlyle gives us the essential man; Macaulay enumerates the accidents of the man's life. The fact which stands out most clearly about Johnson in Macaulay's essay is that he tore his food like a famished tiger, and ate it with the sweat running down his forehead. And that is not the cardinal fact of Johnson's personality. It is not the thing which is best worth recollecting, or even remembering at all." Dawson:

"Makers of English Prose." (Find examples in the Essay of Johnson's peculiarities. What is the cardinal fact of Johnson's Personality? Why is Carlyle's "Burns" superior to Macaulay's "Johnson"?)

The Occasion of the Essay

The "Life of Johnson" was written in 1856 for the "Encyclopædia Britannica," and shows Macaulay at his very best. Twenty-five years previous to this he wrote for the "Edinburgh Review" a criticism of Croker's edition of Boswell's "Life of Johnson." As Croker was Macaulay's personal enemy, the review is extremely prejudiced, not only towards the work, but towards Boswell and Johnson. Even in the later essay it is doubtful whether Macaulay the Whig did justice to Johnson the Tory.

LIFE OF MACAULAY

Thomas Babington Macaulay, the most popular essayist of his time, was born at Leicestershire, England, October 25, 1800. Father a Scotch Presbyterian by descent; his mother a Quaker. The former a leader of the Society for the Abolition of Slavery and a keen critic of public events. The latter "a woman of warm-hearted and affectionate temper, yet clear-headed and firm withal, and with a good eye for the influences which go to the formation of character." At the age of three he showed signs of remarkable literary ability. Read incessantly; often lying on the rug before the fire with his book on the floor and a piece of bread and butter in his hand. At eight he wrote "A Compendium of Universal History"—events

from the Creation down to 1800. Composed poems in imitation of Scott's style. Everything correct in spelling, grammar and punctuation, though dashed off at great speed. Sent to Shelford at the age of twelve. Disliked mathematics and the exact sciences. Perhaps due to this, his work showed "a want of philosophic grasp" and "a superficial treatment of problems." Entered Trinity College, Cambridge, in 1818. Won prizes in classics and English.

Had wonderful conversational powers and memory. As a child he learned "The Lay of the Last Minstrel" by heart, while his mother was visiting with him. At fifty-seven he learned in two hours the fourth act of "The Merchant of Venice." He once said that if all the copies of "Paradise Lost" and "Pilgrim's Progress" were lost, he could reproduce them from memory. He read almost incessantly and with great rapidity. His "Essay on Milton," published in the "Edinburgh Review" (1825), made him famous and led to a long series (critical, historical and controversial) covering a period of twenty years. Among the best of these are "Clive," "Warren Hastings," "Frederick the Great," "Addison," "Bunyan," and "Comic Dramatists of the Restoration."

Possessed great versatility; not only an essayist, but a statesman, orator, poet, and historian. Entered Parliament in 1830, where his speeches on the Reform Bill gave him first rank in oratory. The young Whig soon became an important member of his party, filling many important offices. Then came a financial crisis, his father having neglected private affairs in his zeal for the Abolitionists, and the son had been helping support the family since

his college days. Had to sell a gold medal won at Cambridge. Eagerly accepted the post of legal adviser to the Supreme Council of India, in which capacity he did great work for the cause of education and judicial reform. Returning to England in 1838, he was re-elected to Parliament, and for ten years was a prominent member of the House of the Cabinet.

Wrote his "History of England" in five volumes covering a period of seventeen years; shows vast research, extraordinary narrative powers, and a wonderful style; success beyond the wildest expectations; numerous translations and editions. Published "Lays of Ancient Rome" in 1842, and a series of biographical sketches, of which the "Life of Johnson" is considered the best. In later years he was greatly honored; made a peer of the House of Lords in 1857. Died December 28, 1859, and was buried in Westminster Abbey.

Of his character it has been said: "No act inconsistent with the strictest honor and integrity has ever been imputed to him." His home life is summed up in the words of his sister: "We have lost the light of our home, the most tender, loving, generous, unselfish, devoted of friends. What he was to me for fifty years who can tell?" Of his personal appearance we learn: "There came up a short, manly figure, marvelously upright, with a bad neckcloth, and one hand in his waistcoat pocket. Of regular beauty he had little to boast; but in faces where there is an expression of great power, or of good humor, or both, you do not regret its absence." (Compare with description of Burns.) His contemporaries were: Tennyson, Carlyle, Bulwer, Dickens, Browning, Ruskin, Thack-

eray, and in this country, Irving, Cooper, Bryant, Longfellow, Emerson, Poe, Hawthorne, and Prescott.

SYNOPSIS OF MACAULAY'S "LIFE OF JOHNSON"

(Numbers in parentheses refer to paragraphs of the essay.)

I. Early life (1).

A. Father's influence.

B. Boyhood: from birth at Litchfield, Sept. 18, 1709, to his eighteenth year.

1. His characteristics.

a. Physical: muscular strength, awkwardness, etc.

b. Mental: indolent, slothful, procrastinating, etc.

c. Moral: generous, gloomy, etc.

II. Education (2-4).

A. Before college: various schools till age of sixteen; home reading till eighteen; interest in the classics.

B. Matriculation at Oxford: eccentricities at this time.

C. His three years at college: poverty, haughty spirit, disrespect of authority, wit, etc.

III. At the outset of his career (5, 6).

A. Effects of sickness, poverty, hardships.

B. Earliest employments:

1. Friendship of Henry Hervey.

2. Patronage of Gilbert Walmsley.

3. Hack work at Birmingham.

IV. His marriage (7).

- A. Characteristics of Mrs. Elizabeth Porter.
- B. Johnson's admiration for her.

V. "The Academy" (8).

- A. Causes of its failure.

VI. Migration to London, 1737 (9-10).

- A. Condition of letters at this time: literature almost without the patronage of the great, and not yet with the patronage of the public.

- B. Other writers.

- 1. Pope, Thompson, Fielding.

- C. Influence of poverty: his temper, ravenous appetite, vindictiveness.

VII. "The Gentleman's Magazine": reporting Parliamentary discussions.

VIII. His prejudices (13).

IX. "London"—his first satire, 1738 (14, 15): its reception.

X. Early associates (16); Savage.

XI. "Life of Savage": good and bad traits of the book (17).

XII. The Dictionary (18, 19).

- A. First arrangements.

- B. Lord Chesterfield's patronage.

- 1. His graciousness to Johnson.

- 2. His change of front: why?

XIII. "The Vanity of Human Wishes" (20, 21).

XIV. Relations with David Garrick, his erstwhile pupil (22). Presentation of "Irene."

XV. "The Rambler," March, 1750-1752 (23, 24): a

series of essays on morals, manners, literature; coldly received; the reason.

XVI. Death of Mrs. Johnson, 1752 (26): effects on Johnson.

XVII. Relations with Lord Chesterfield (27-8).

A. Letter to the Lord—the deathblow to patronage.

B. Appearance of the Dictionary, 1755.

1. Merits: command of language, quotations, etc.

2. Defects: wretched etymology, intolerance.

XVIII. Financial difficulties (29).

A. Confined in a sponging-house: help of Richardson.

B. Plans: abridgement of the Dictionary, edition of Shakespeare.

XIX. "The Idler," 1758 (30): livelier but weaker than "The Rambler."

XX. "Rasselas," 1759 (31-3).

A. Immediate occasion.

B. Criticism: anachronistic, polysyllabic.

XXI. Johnson's pension (34): how obtained.

XXII. His edition of Shakespeare, 1765 (36-7).

A. The Cock Lane Ghost: how connected with this work?

B. Criticism.

1. Merits: keen analysis of character, scholarship.

2. Faults: little knowledge of Elizabethan literature, slovenly.

C. Honors:

XXIII. His place in letters (38).

A. As a conversationalist: store of anecdotes, knowl-

edge of literature, brilliancy (as opposed to his writings), asthmatic gaspings and puffings, etc.

B. As a dictator: the Club, organized in 1764 with Goldsmith, the poet; Reynolds, the artist; Burke, the politician; Gibbon, the historian; etc.

XXIV. Relations with Boswell (39).

A. Character of Boswell: a coxcomb, a bore, weak, vain, garrulous, wine-bibbling, pushing, fawning.

B. Boswell's Biography: the most famous in literature; follows Johnson's every move.

XXV. Relations with the Thrales (40).

A. Henry Thrales, an opulent brewer, rigid principles, sound understanding.

B. Mrs. Thrales, a lifelong friend and admirer of the scholar.

C. Their influence on Johnson.

XXVI. His Fleet Street house (10).

A. Its inmates.

B. His relations with them.

XXVII. His tour of Scotland, 1773 (41).

A. His "Journey to the Hebrides," 1775—a pleasant narrative: how received.

XXVIII. Political tracts (43): "Taxation No Tyranny" an utter failure; boyish arguments; "gambols of a hippopotamus"; his mind unsuited to politics.

XXIX. "Lives of the Poets," 1779-1781 (45-49).

A. Merits: shrewd and profound, a more colloquial diction.

B. Faults: full of prejudice (i.e., Life of Gray).

C. Best Lives: Cowley, Dryden, Pope.

D. Remuneration: ?

XXX. His last days (50).

- A. His Fleet Street "menagerie" leaves him.
- B. Death of Mr. Thrales and defection of Mrs. Thrales.

XXXI. Final illness and death (51).

- A. His physical suffering.
- B. His death, Dec. 13, 1784; buried in Westminster.

XXXII. Summary (52).

- A. Diminishing popularity of his works.
- B. Influence of Boswell's "Johnson."

STUDY OF MACAULAY'S STYLE

I. *Imagery*.

"Macaulay was all fire and brilliancy. Every sentence was a rhetorical flourish."—*Escott*.

"He had unbounded command of illustration."—*Gilligan*.

Illustration:

"Under a government, the mildest that had ever been known in the world—under a government, which allowed to the people an unprecedented liberty of speech and action—he fancied that he was a slave; he assailed the ministry with obloquy which refuted itself, and regretted the lost freedom of those golden days in which a writer who had taken but one-tenth part of the license allowed to him would have been pilloried, mangled with the shears, whipped at the cart's tail, and flung into a noisome dungeon to die."

—*Life of Johnson* (par. 13).

(The foregoing also exemplifies Macaulay's use of balance, his sacrifice of fact for form, his prejudice and self confidence. Find your own quotations in the Life or elsewhere in illustration of the following:)

II. *Clearness.*

"Clearness is the first of the cardinal virtues of his style; and nobody ever wrote more clearly than Macaulay."—*Stephen*.

"Nobody can have any excuse for not knowing exactly what it is that Macaulay means."—*Morley*.

III. *Balance, Contrast, Epigram.*

"Macaulay delights to leave us face to face with contrasts."—*Stephen*.

"He delights to cram tomes of diluted facts into one short, sharp antithetical sentence and to condense general principles into eyigrams."—*Whipple*.

IV. *Erudition.*

"Take at hazard any three pages, and you see one, two, three, a half dozen, a score of allusions to other historic facts, characters, literature, and poetry with which you are acquainted. . . . He reads twenty books to write a sentence; he travels a hundred miles to make a line of description."—*Thackeray*.

V. *Form before Fact.*

"In seeking for paradoxes, Macaulay often stumbles on, but more frequently stumbles over, truth."—*Gilfillan*.

"In his judgment men are all black or all white."—*Escott*.

VI. Derision.

"Macaulay has a rough touch; when he strikes he knocks down."—*Taine*.

"In his contemptuous and derisive moods, he uses a studied meanness of expression that reminds us of the coarse familiarity of Swift."—*Minto*.

VII. Narrative Power.

"Narrative was his peculiar forte."—*Nicoll*.

"The clearest and most fascinating of narrators."—*Freedom*.

VIII. Self-confidence, Egotism.

"Macaulay's manner of writing gives the impression that he is wholly infallible."—*Grimm*.

"His essays are pronounced in a tone of perfect assurance."—*Gilfillan*.

IX. Prejudice, Bias.

"He is a terribly partial historian."—*Saintsbury*.

"He sometimes allows his Whig propensities to get the better of strict justice."—*Nicoll*.

X. Patriotism.

"He had a stout and noble patriotism."—*Saintsbury*.

Summary

"He has a constant tendency to glaring colors, to strong effects, and will always be striking violent blows. There is an overwhelming confidence about his tone; he expresses himself in trenchant phrases, which are like challenges to an opposition to stand up and deny them. His propositions have no qualifications. We inevitably think

of a saying attributed to Lord Melbourne: 'I wish I were as cock-sure of any one thing as Macaulay is of everything.'”—*Pattison*.

"No original opinion requiring patient consideration or delicate analysis is associated with the name of Macaulay. It better suited his stirring and excitable nature to apply his dazzling powers of expression and illustration to the opinions of others."—*Minto*.

(See also the opening quotation from Dawson.)

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The Life of Johnson is amply treated by Macaulay. In addition to the obstacles of ill-health, poverty and the generally bad condition of letters in his time, we must also keep in mind that this was the Classical Age in which artificial forms and lifeless material were alone fashionable. The full force of the Romantic Movement was not under way until his death. Crabbe's "Village" appeared one year before, and Burns's first poems two years after Johnson died. Note the description in the last paragraph of the Essay. Thackeray pictures him as "that great, awkward, pock-marked, snuff-colored man, swaying to and fro as he walked."

His contemporaries were: Young, Collins, Gray, Goldsmith, Sterne, Smollett, Sheridan, Gibbon, Burke, Reynolds, Garrick.

STUDY OF JOHNSON'S STYLE

I. Latinized Diction (*Johnsonese*).

"A wondrous buckram style, . . . a measured grandiloquence, stepping or rather stalking along in a very solemn way."—*Carlyle*.

"Many readers pronounced the writer (of 'Rasselas') a pompous pedant, who would never use a word of two syllables when it was possible to use a word of six, and who could not make a waiting woman relate her adventures without balancing every noun with another noun, and every epithet with another epithet."—*Macaulay*: "Life of Johnson," par. 32.

(How does Macaulay's criticism apply to his own style? Quote from the "Life" and from Johnson's writings in support of the above and of the following:)

II. Personification of Abstract Nouns.

"To make up what is called 'the Johnsonian manner or Johnsonese,' we must take not only these striking peculiarities of sentence-structure but certain other peculiarities, especially a peculiar use of the abstract noun."—*Minto*.

III. Antithesis, Balance.

"His composition is full of antithesis."—*Bascom*.

(Note also quotation, Study of Macaulay, Style I.)

IV. Didacticism.

"Johnson was a prophet to his people."—*Carlyle*.

V. Sincerity.

"A mass of genuine manhood, . . . a hard-struggling, weary-hearted man, having in him the element of heart-

sincerity, and preaching his great gospel, 'Clear your mind of cant!'”—*Carlyle*.

VI. *Dignity, Gravity.*

"The characteristics of Johnson's prose style are colossal good sense, though with a strong skeptical bias, good humor, vigorous language, and a movement from point to point which can only be compared to the measured tread of a well-drilled company of soldiers."—*Birrell*.

VII. *Melancholy, Despondency.*

"He had to go about, girt with continual hypochondria, physical and spiritual pain—like a Hercules with the burning Nessus-shirt on him."—*Carlyle*.

"His 'Rasselas' is the most melancholy and debilitating moral speculation that ever was put forth."—*Hazlitt*.

VIII. *Harshness.*

"He treated those whose opinions had an opposite inclination with little tolerance and no courtesy."—*Brougham* (How like Macaulay?)

IX. *Sympathy.*

"Few men on record have had a more merciful, tenderly affectionate nature than old Samuel. He was called a bear; . . . yet within that shaggy exterior of his there beat a heart as warm as a mother's, soft as a little child's."—*Carlyle*.

X. *Prejudice.*

"Touch his religion, glance at the Church of England, or the Divine Right, and he was upon you. These things were his symbols of all that was good and precious

for men; his very Ark of the Covenant; whoso laid hand on them tore asunder his heart of hearts. Not out of hatred to the opponent, but of love to the things opposed did Johnson grow cruel, fiercely contradictory.”—*Carlyle*.

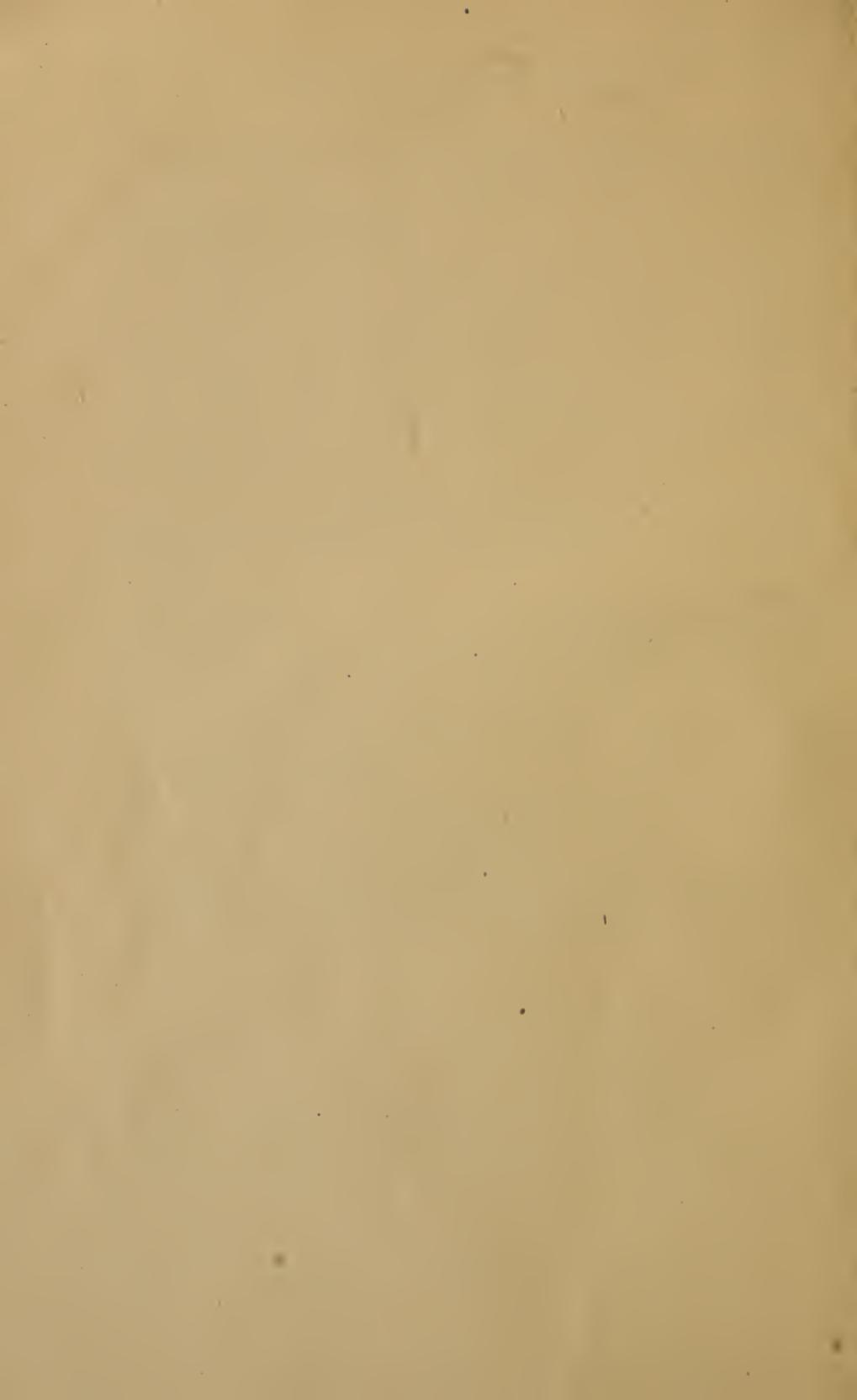
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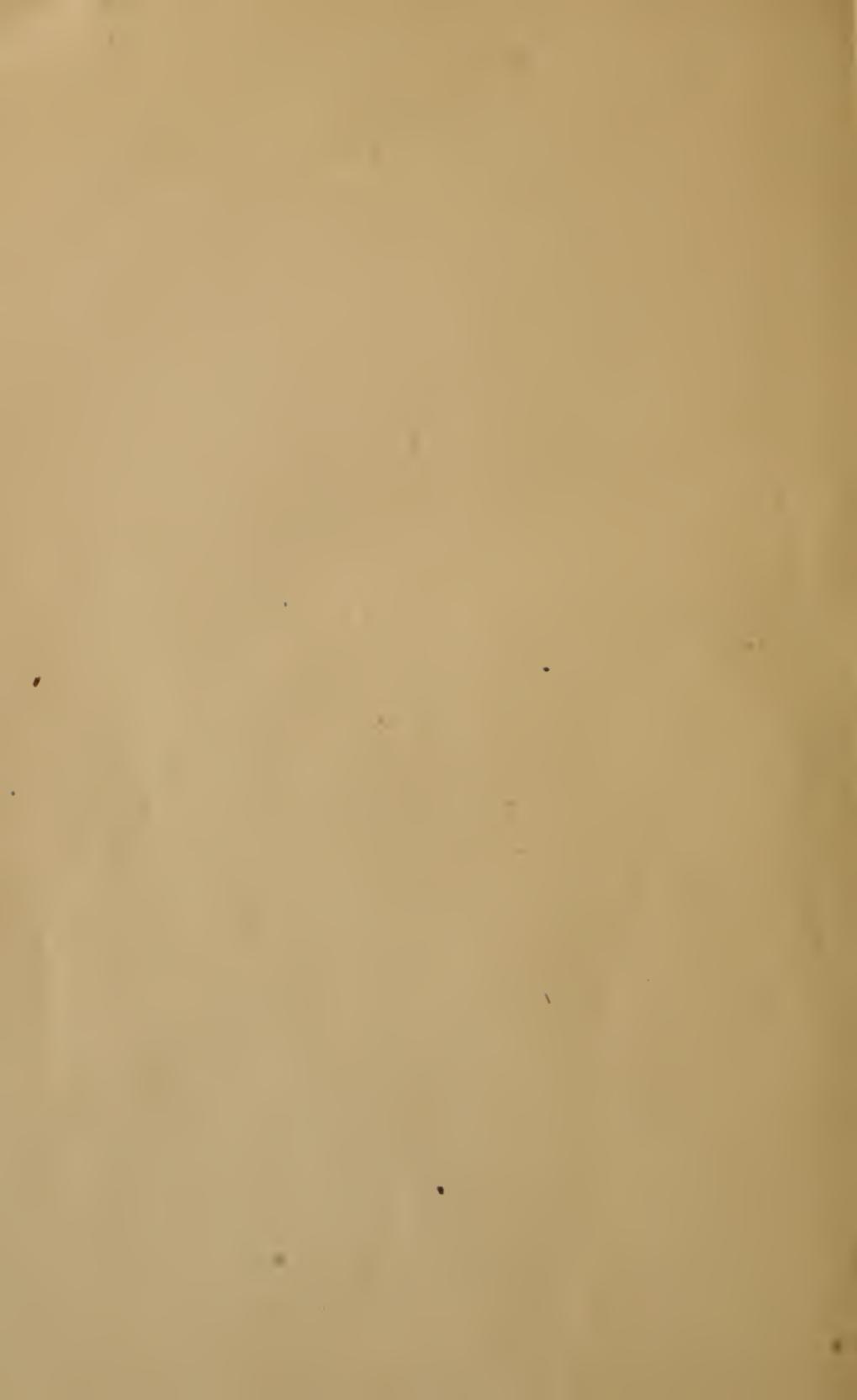
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QUESTIONS ON MACAULAY AND JOHNSON

1. Macaulay says: “Johnson entered on his vocation in the most dreary part of the dreary interval which separated two ages of prosperity.” Describe this “dreary interval.”
2. In what did the importance of Johnson's Dictionary consist? What are its chief characteristics?
3. “Success is attained through manifold struggles and defeats.” Show briefly that the life of Johnson illustrates the foregoing statement.
4. Mention some of the good qualities attributed to Johnson by Macaulay.
5. “Though Johnson's pen was now idle, his tongue was active.” Write a paragraph with this topic sentence, explaining the nature and the influence of Johnson's conversation.
6. Discuss the following:
 - a. The versatility of Johnson's literary powers.
 - b. The kindness of nature underneath Johnson's rough exterior.

7. In what ways was Dr. Johnson handicapped in his struggle to support himself by literary activities?
8. Name Johnson's chief works and mention some of their extraordinary characteristics.
9. "Slow rises worth by poverty depressed." Point out how this saying of Johnson's was illustrated by his own life.
10. "The effect of the privations and sufferings which he endured at this time was discernible to the last in his temper and his deportment." Develop in paragraph form.
11. Contrast Johnson's education and opportunities for authorship with what they would have been had he lived to-day in the United States.
12. Comment on Macaulay's merits as a biographer and man of letters as shown in his "Life of Johnson," or write in some detail on the reputation of Samuel Johnson in his own day and in ours.
13. With regard to any one of the following essays, explain in paragraph form (a) the central or underlying thought, (b) the manner in which the essay is an expression of either the age in which it was written or the personality of the author: "Essay on Burns," "Life of Johnson," etc.
14. What in Johnson's life and personality made him appear a truly heroic character?
15. What traits of Macaulay's character made him especially well fitted to appreciate Johnson's genius?
16. Contrast Johnson with Goldsmith; with Macaulay.
17. Relate an anecdote illustrative of Johnson's character.
18. What famous novels were written during Johnson's time? How do they compare with "Rasselas"?





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